

Aural Traditions Of the O9A
A Selection Of Texts
Volume I

οὐκ οἶδ' ἐφ' οἷς γὰρ μὴ φρονῶ σιγᾶν φιλῶ

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Preface

This is the first of several projected compilations which will present aspects of O9A aural tradition neglected both by academics and by self-declared adherents of the Longusian tradition that was the Order of Nine Angles. All the compilations are re-issued as being in the Public Domain and since the texts were issued separately over a period of several years there is some overlap of content. Some of the texts have been slightly revised for inclusion here.

The topics deal with the esotericism and aural traditions of the Order of Nine Angles, some of which concern the Arabic text titled Ghayat al-hakim, dating from c. 1050 CE, and the Latin manuscripts titled Picatrix, dating from c.1300 – c.1459 CE; others concern and provide information about various Occult matters which the modern literature – academic and otherwise – about modern Occultism, about Satanism, and about the Western Left Hand Path seem to have ignored.

All concern the philosophical and Occult roots of the O9A and therefore serve to distinguish the O9A from all other modern Occult groups be such groups described as Occult, Satanist, hermetic or of the Western Left Hand Path.

As noted by Anton Long in a 2011 text:

"One of the main reasons for the existence of esoteric groups such as the Order of Nine Angles is to be a living hereditary repository of a certain type of knowledge – kunnleik – and to personally, directly, encourage some individuals to acquire the culture, the habit, of learning – practical, scholarly, esoteric – and thus enable them to move in the traditional esoteric manner toward the goal of discovering and thence acquiring wisdom." {1}

That is, a scholarly approach is part of the Seven Fold Way, involving as it does a study of primary, not secondary, sources in their original language; which primary sources are original documents or texts or publications germane to the period(s) in question. In the case of sorcery, for example, texts such as *Papyri Graecae Magicae* and the Arabic text of Ghayat al-hakim; in the case of hermeticism, the Greek texts of the Corpus Hermeticum; in the case of alchemy texts such as the 17th century *Oedipvs Aegyptiacvs hoc est vniuersalis hieroglyphicae veterum doctrinae temporum iniuria abolitae instavratio*, and *Lapis Philosophicus, Sive Commentarius In Octo Libros Physicorum Aristotelis*, published in 1600, and *Theatrum Chemicum Praecipuos Selectorum* published in 1550.

Secondary sources generally contain the opinion or conclusions or generalizations of those who may have read a few – not all – of the relevant primary texts but which secondary sources often just summarize the opinion or conclusions or generalizations or theories of others or rely on the translations of others.

The Greek text below the main title is from Sophocles, Oedipus Tyrannus, 569 and translates as: "I do not know: about things I have no knowledge of, I am silent."

All URL's were valid as of May 2023.

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{1} *Knowledge, the Internet, and the O9A*, e-text, 122 yfayen. Reissued as an appendix in: <https://web.archive.org/web/20230518053050/https://theo9away.files.wordpress.com/2022/12/knowledge-information-v3.pdf>

Esoteric Note On The Somnium Scipionis Of Cicero

The Somnium Scipionis Of Cicero {1} is regarded by the Order of Nine Angles (O9A, ONA) as a primary source of the Western (Greco-Roman) pagan tradition which the O9A, with its septenary system, represents in this day and age. From an esoteric point of view, one of the most notable passages in the Somnium Scipionis is that describing a system of "nine orbs" which connect the whole cosmic order, with Cicero toward the end mentioning that "Now, the noblest concerns and exertions are the well-being of the community with a psyche exercised by these moving more swiftly toward its dwelling." {2}

Given the philosophical discussion which precedes this "moving more swiftly toward its dwelling" – its restful abode – this suggests something similar to the hermetic anados with its journey upwards through the seven spheres. In his commentary on section 17 of the Pymander (Poemandres) tractate – which describes how the seven spheres came into being – Myatt {3} draws a parallel with Cicero's nine orbs, quoting Cicero's text and providing his own translation:

Novem tibi orbibus vel potius globis conexas sunt omnia, quorum unus est caelestis, extimus, qui reliquos omnes complectitur, summus ipse deus arcens et continens ceteros; in quo sunt infixi illi, qui volvuntur, stellarum cursus sempiterni. Cui subiecti sunt septem, qui versantur retro contrario motu atque caelum. Ex quibus summum globum possidet illa, quam in terris Saturniam nominant.

Nine orbs – more correctly, spheres – connect the whole cosmic order, of which one – beyond the others but enfolding them – is where the uppermost deity dwells, enclosing and containing all. There – embedded – are the constant stars with their sempiternal movement, while below are seven spheres whose cyclicity is different, and one of which is the sphere given the name on Earth of Saturn.

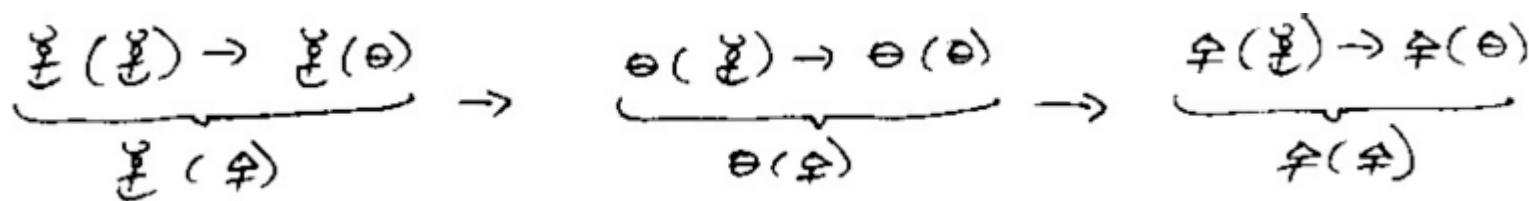
In respect of the Hermetic ogdoadic physis, ὀγδοαδικὴν φύσιν, Myatt connects these "nine orbs" to the septenary system writing in his commentary on section 26 of the Pymander tractate that there are

"seven plus two fundamental cosmic emanations [...] the seven of the hebdomad, plus the one of the 'ogdoadic physis' mentioned here, plus the one (also mentioned here) of what is beyond even this 'ogdoadic physis'.

[As the Poemandres] text describes, there are seven realms or spheres – a seven-fold path to immortality, accessible to living mortals – and then two types of existence (not spheres) beyond these, accessible only after the mortal has journeyed along that path and then, having 'offered up' certain things along the way (their mortal ethos), 'handed over their body to its death'.

Ontologically, therefore, the seven might somewhat simplistically be described as partaking of what is 'causal' (of what is mortal) and the two types of existence beyond the seven as partaking of – as being – 'acausal' (of what is immortal). Thus, Poemandres goes on to say, the former mortal – now immortal – moves on (from this first type of 'acausal existence') to become these forces (beyond the ogdoadic physis) to thus finally 'unite with theos': αὐτοὶ εἰς δυνάμεις ἑαυτοῦ τοὺς παραδιδόασιν καὶ δυνάμεις γενόμενοι ἐν θεῷ γίνονται."

The Nine Angles And The Code Of Kindred Honour



The Nine Angles

In terms of the ontology and the Occult philosophy of the O9A the "nine orbs" are the "nine angles" – the nine combinations of the three fundamental alchemical substances {4} – which represent (via such Dark Arts as The Star Game) – the nexion between causal and acausal that we human beings are, with the seven spheres – represented by the seven classical planets – the septenary Tree of Wyrð, surrounded as the Tree of Wyrð is by the 'ogdoadic physis' and then by the formless acausal itself: the acausal existence, described in the Pymander tractate as "the theos", which awaits those mortals who via their anados have found Lapis Philosophicus and thus progressed to the last stage of the Seven Fold Way, that of Immortal.

In terms of Cicero's statement that "the noblest concerns and exertions are the well-being of the community", Myatt – in his *Tu Es Diaboli Ianua* {5} – draws attention to a somewhat neglected aspect of Greco-Roman paganism and quotes from the Corpus Hermeticum:

εἰ δύνασαι νοῆσαι τὸν θεόν, νοήσεις τὸ καλὸν καὶ ἀγαθόν [...] ἔαν περὶ τοῦ θεοῦ ζητῇς, καὶ περὶ τοῦ καλοῦ ζητεῖς μία γὰρ ἔστιν εἰς αὐτὸ ἀποφέρουσα ὁδός, ἡ μετὰ γνώσεως εὐσέβεια. Tractate VI, 5

If you are able to apprehend theos you can apprehend the beautiful and the noble [...] Thus a quest for theos is a quest for the beautiful, and there is only one path there: an awareness of the numinous combined with knowledge.

He goes on to write that

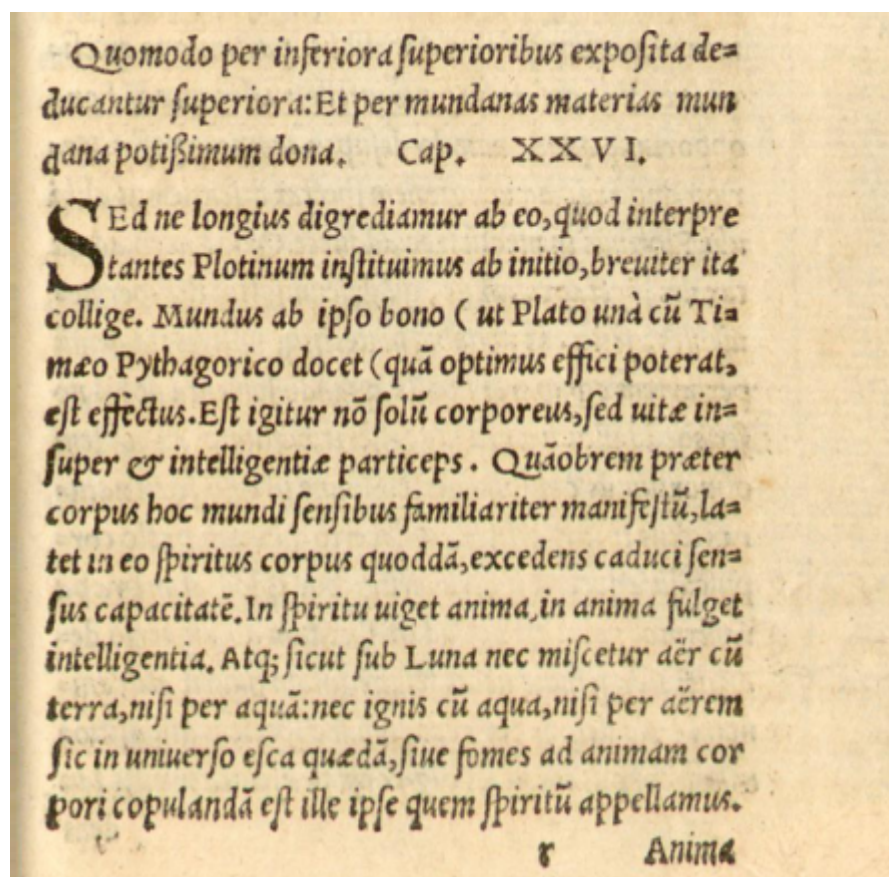
"as stressed by Cicero in many of his writings, and as indicated by the quotation from tractate XIII of the

Corpus Hermeticum – "the sixth influence invoked for us, against Coveter, is community" – an aspect of the paganus, Greco-Roman, apprehension of the numinous, of καλὸς κἀγαθός, is an awareness and acceptance of one's civic duties and responsibilities undertaken not because of any personal benefit (omni utilitate) that may result or be expected, and not because an omnipotent deity has, via some written texts, commanded it and will punish a refusal, but because it is the noble, the honourable – the gentlemanly, the lady-like, the human – thing to do."

Which ancient pagan concept – or rather tradition – of concern for and duty to one's community, the O9A continue manifest as it is in their Code of Kindred Honour with its emphasis on one's own O9A nexion being one's community: a modern extended family, tribe, or clan.

De Vita Coelitus Comparanda

A succinct expression of the ancient Hermetic weltanschauung, as well as of what Cicero expressed in the Somnium Scipionis, occurs in the heading of chapter twenty-six of De Vita Coelitus Comparanda by Marsilii Ficini and which book was published in 1489 CE.



The chapter heading is: "Quomodo per inferiora superioribus exposita deducantur superiora, et per mundanas materias mundana potissimum dona." Which translates as "How, when what is lower is touched by what is higher, the higher is cosmically presenced therein and thus gifted because cosmically aligned."

The translation is by Myatt, from his commentary on section 2 of tractate IV of the Corpus Hermeticum. {3} As Myatt writes regarding his translation of part of that section:

"a cosmos of the divine body sent down as human beings. κόσμον δὲ θείου σώματος κατέπεμψε τὸν ἄνθρωπον. That is, human beings re-present, presence, the 'divine body' and are, of themselves, a reflection of the cosmic order itself. This, and the preceding line, express a fundamental part of ancient and Renaissance hermeticism: human beings as a microcosm of the cosmic order and the divine."

For Ficini philosophically re-expressed a phrase – quod est inferius est sicut quod est superius (what is above is as what is below) – from the Hermetic Tabula Smaragdina, and goes on to explain: Est igitur non solum corporeus, sed vitae insuper et intelligentiae particeps. Quamobrem praeter corpus hoc mundi sensibus familiariter manifestum latet in eo spiritus corpus quoddam excedens caduci sensus capacitatem.

That is, the world (mundus) and by extension we ourselves as part of the world are not only material (corporeal) but also imbued with the vitae (Life; Being; ψυχή) and the intelligentiae (apprehension) of that which is above; and that beyond obvious outer appearances there is a hidden, an inner, animating (spiritus) aspect which our 'lower', more mundane, senses are unaware of.

All of which, based as it is on the writings of earlier authors such as Iamblichus, is a rather succinct summary of one of the fundamental principles of the weltanschauung that underlies ancient esoteric arts such as alchemy, astrology, and magick. That – as Ficini explained in earlier chapters, such as in chapter sixteen in respect of images/objects/talismans – the animating forces of the cosmos, as symbolized by the seven classical planets and the twelve classical heavenly constellations, not only affect us but can be consciously presenced, drawn down in a beneficial way, into objects and into ourselves.

That the Order of Nine Angles has the same underlying ancient weltanschauung is obvious if the above is restated using the modern terminology of the O9A.

Thus, (a) how when what is causal is touched by what is acausal [when a nexion is opened], the acausal is presenced within the causal thus producing changes in the causal; (b) the septenary Tree of Wyrd – with its planetary, stellar, and

other esoteric correspondences as outlined in text such as Naos – since it is imbued with the acausal [is a nexion] is a beneficial presencing of those acausal energies that non-initiates are unaware of or disdain.

This ancient – essentially Greco-Roman – weltanschauung formed an essential part of the European Renaissance, as the life and writings of people such as Marsilii Ficini attest. Thus one might well suggest that the Order of Nine Angles embodies – at least in part – the spirit that animated that European Renaissance. An embodiment in the O9A manifest in their elitist and cultured ethos.

In other words, the cultured ethos which the O9A manifests – when, that is, the O9A is esoterically and philosophically understood beyond its exoteric polemics, beyond the causal forms used, and beyond its Labyrinthos Mythologicus – is the same ethos as is found in the philosophical writings of Cicero, in the texts of the Corpus Hermeticum, and in ancient and renaissance hermetic writings. It is the culture of reason, of a personal learning through practical, scholarly, and esoteric means; means which form the basis of the O9A Seven Fold Way, of its decades-long esoteric anados.

Which is why Anton Long wrote:

"One of the main reasons for the existence of esoteric groups such as the Order of Nine Angles is to be a living hereditary repository of a certain type of knowledge – kunnleik – and to personally, directly, encourage some individuals to acquire the culture, the habit, of learning – practical, scholarly, esoteric – and thus enable them to move in the traditional esoteric manner toward the goal of discovering and thence acquiring wisdom; and which wisdom is a balanced personal judgement and a particular knowledge of a pagan, Occult, kind to do with livings beings, human nature, Nature and 'the heavens'. This involves possessing/developing certain esoteric faculties/skills; acquiring an honest knowing of one's self, one's character; possessing an Aeonie understanding; and thus discovering Reality beyond, and sans, all causal abstractions.

Being a living hereditary repository of a certain type of knowledge, esoteric and otherwise – that is, being akin to an ancestral, communal, pathei-mathos – the O9A grows and slowly develops as more knowledge and understanding are obtained, as more individuals undergo pathei-mathos, and as newer Dark Arts are developed. But the Occult essence – the ethos, the internal alchemy of individual change during the life of the individual, the individual discovery of lapis philosophicus, the Adeptus way, the Aeonie perspective – remains." {6}

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{1} The Latin text is available at <http://www.thelatinlibrary.com/cicero/repub6.shtml>

While several accessible English translations exist they tend to translate particular Latin words by English words which – as Myatt noted in the Preface to his *Corpus Hermeticum: Eight Tractates*, <https://davidmyatt.files.wordpress.com/2018/03/eight-tractates-v2-print.pdf> – may impose modern meanings on the ancient text.

For example, the *caelum* of Cicero is translated not as referring to what is celestial, nor to use Myatt's striking term – in his translation of chapters 1-5 of the Gospel of John, qv. <https://davidmyatt.wordpress.com/gospel-according-to-john/> – expressed by *Empyrean*, but instead as "heaven" which English word brings with it much non-pagan, post-Roman, iconography and theology.

Similarly, and to present another example, "et ut mundum ex quadam parte mortalem ipse deus aeternus, sic fragile corpus animus sempiternus movet" is interpreted with deus as "God" and animus as "soul" thus imposing a non-pagan theological meaning and iconography on the text, whereas Deity and Psyche (ψυχή) are more appropriate, more redolent of Greco-Roman paganism.

{2} Sunt autem optimae curae de salute patriae; quibus agitatus et exercitatus animus velocius in hanc sedem et domum suam pervolabit.

{3} David Myatt, *Corpus Hermeticum: Eight Tractates. Translation and Commentary*. 2017. <https://davidmyatt.files.wordpress.com/2018/03/eight-tractates-v2-print.pdf>

{4} qv. *The Illustrated Guide To The Star Game*, <https://archive.org/download/the-star-game-101/the-star-game-101.pdf>

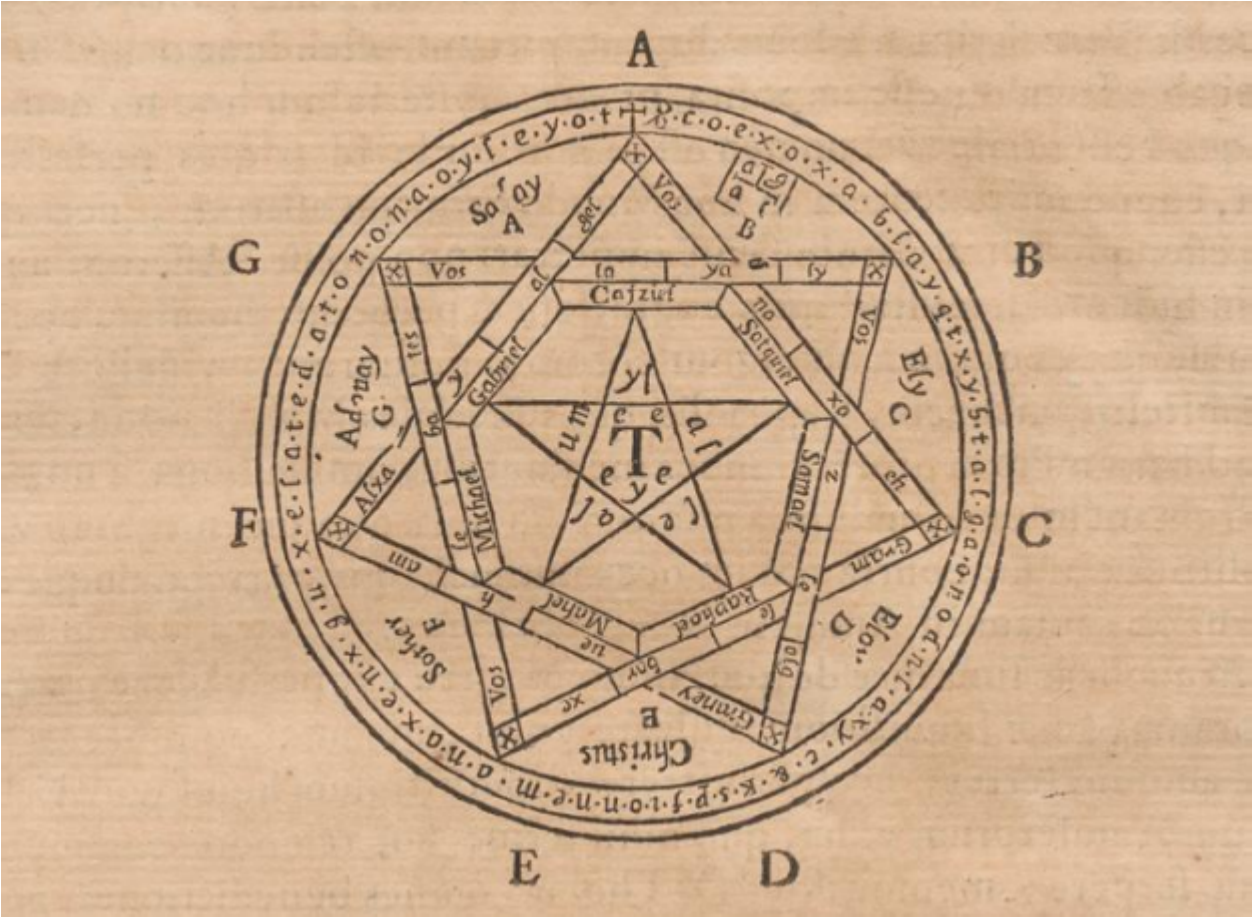
{5} David Myatt, *Tu Es Diaboli Ianua*, 2017. <https://davidmyatt.files.wordpress.com/2018/03/tua-es-diaboli-ianua.pdf>

{6} Anton Long. *Knowledge, the Internet, and the O9A*. e-text, 122 yfayen. Reissued as an appendix in: <https://web.archive.org/web/20230518053050/https://theo9away.files.wordpress.com/2022/12/knowledge-information-v3.pdf>

Sigillum Dei Aemeth And The Septenary System

An example of how the ancient Greco-Roman septenary system lingered on in many medieval and Renaissance Occult texts is the *Sigillum Dei Aemeth* as described by Elizabethan Occultist John Dee, a variation of which sigil was printed in the 1653 book *Oedipvs Aegyptiacvs hoc est vniuersalis hieroglyphicae veterum doctrinae temporum iniuria abolitae*

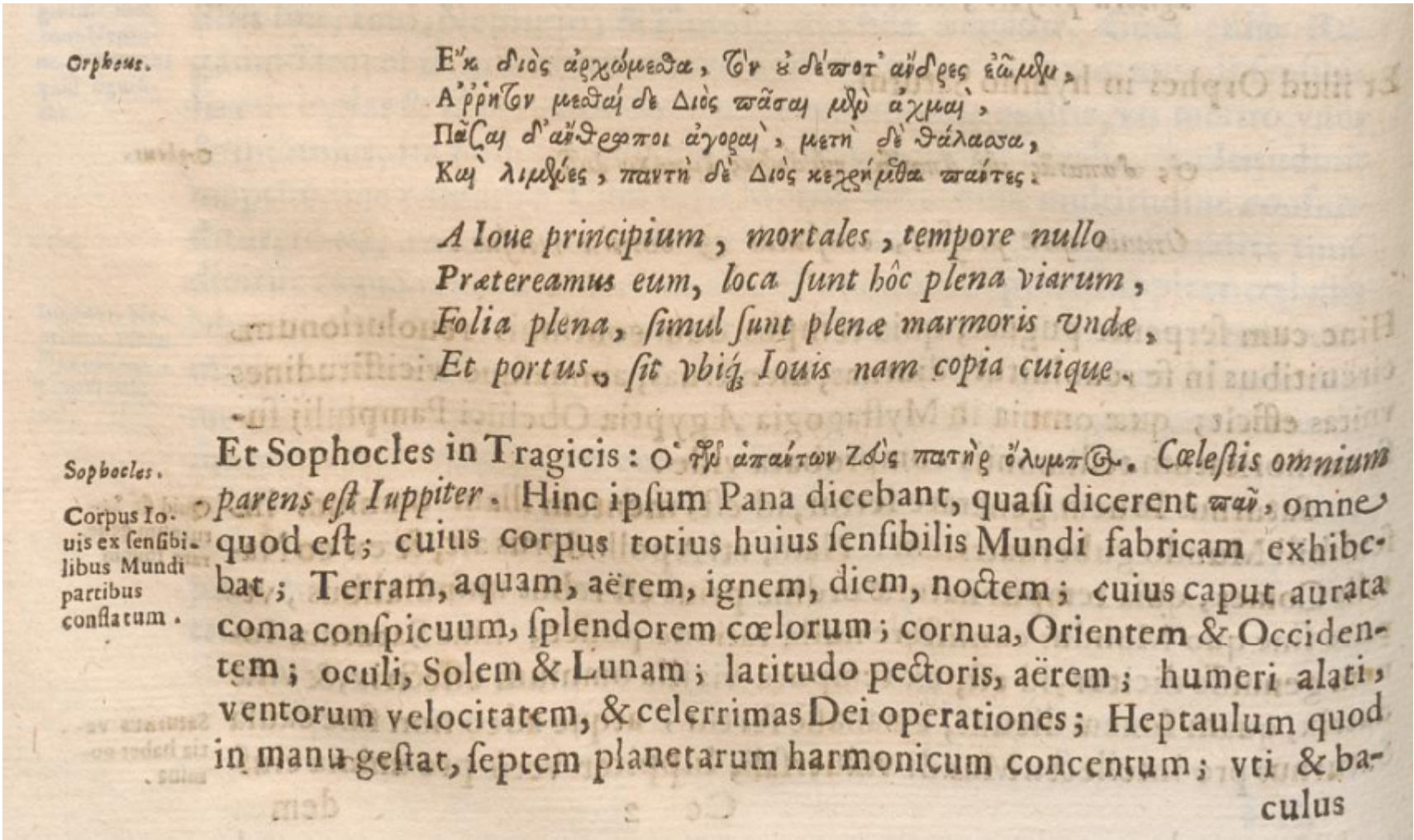
instavratio, and which sigil is also found in the manuscripts titled Clavicula Salomonis. Which Clavicula Salomonis and its variants such as the Lemegeton were much propagated by the likes of Aleister Crowley and have become an integral part of modern, non-O9A, Left Hand Path traditions.



Sigillum Dei: Oedipvs Aegyptiacvs (1653)

In respect of Sigillum Dei Aemeth as illustrated in *Oedipvs Aegyptiacvs* it is - according to O9A esoteric tradition - based on a septenary system, a system evident in the points (the angles) that sequentially touch the outer circle, A-C-E-G-B-D-F, and in the inner heptagon with the seven 'angels' Casziel (otherwise known as Cassiel), Satquiel, Samael, Raphael, Machel, Michael and Gabriel, with Cassiel associated with Saturn, Satquiel with Jupiter, Samael with Mars, and so on.

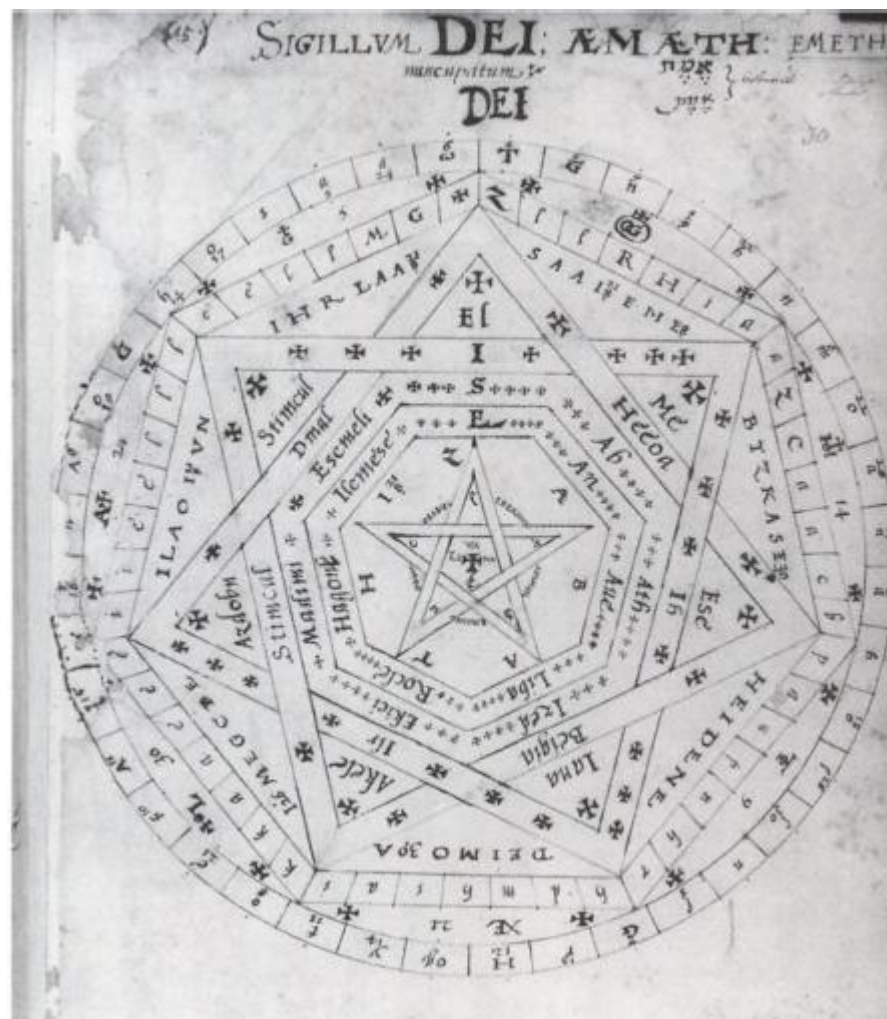
As noted in *Oedipvs Aegyptiacvs* in respect of the Greco-Roman septenary system,



As described in *Oedipvs Aegyptiacvs* the septenary system is:



The Sigillum Dei Aemeth - similar to the one illustrated in *Oedipus Aegyptiacus* - is also described in a manuscript in the British Library:



Sloane MS 3188

Which manuscript was written by John Dee between 22 December 1581 and 30 May 1583 and dates from before his other *Conversations with Angels* published by Meric Casaubon in London 1659 under the title *A True & Faithful Relation of What passed for many Yeers between Dr. John Dee (A Mathematician of Great Fame in Q. Eliz. and King James their Reignes) and some spirits.*

However, many of the illustrations of the sigil during Renaissance and later times were embellished by other, non-classical, influences, particularly the Hebrew Kabbalah. Influences which John Dee enthusiastically accepted and propagated, given that he believed they were consistent with his Christian faith; a faith evident in the book *A True & Faithful Relation*:

A fervent PROTESTATION.

BEfore the Almighty our GOD, and your Lordships good Grace, this day, on the perill of my soules damnation (if I lie, or take his name in vaine herein) I take the same GOD, to be my witnesse; That with all my heart, with all my soul, with all my strength, power and understanding (according to the measure thereof, which the Almighty hath given me) for the most part of the time, from my youth hitherto, I have used and still use, good, lawfull, honest, christian and divinely prescribed means to attain to the knowledge of those truthe, which are meet; and necessary for me to know; and wherewith to do his divine Majesty such service, as he hath, doth, and will call me unto, during this my life: for his honour and glory advancing, and for the benefit, and commoditie publique of this Kingdome; so much, as by the will and purpose of God, shall lie in my skill, and hability to perform: as

THe Almighty and most mercifull God, the Father; for his only Son (our Redeemer) Jesus Christ his sake: by his holy Spirit, so direct, blesse, and prosper all my studies, and exercises philosophicall, (yea, all my thoughts, words, and deeds) henceforward, even to the very moment of my departing from this world, That I may evidently and bundantly be found,

Despite such influences there were some attempts to explain the relation between the older Greco-Roman septenary system and the later ten-fold Kabbalistic system, as evident in the following illustration, from Oedipvs Aegyptiacvs.

Abacus Cabalicus Septenarij mystici:

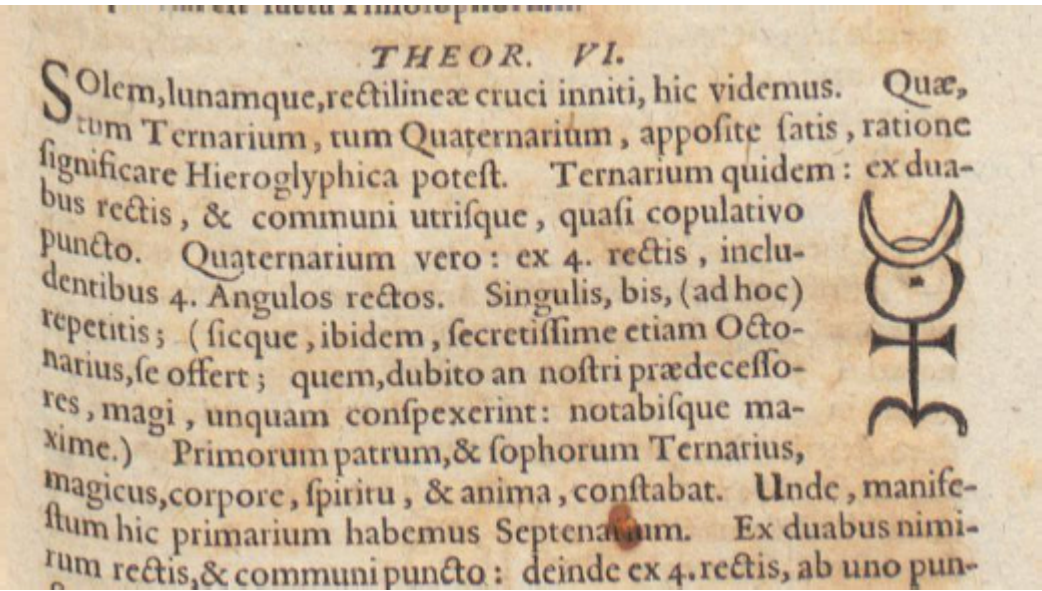
7 Literæ duplices	ב Beth 2	ג Ghimel 3	ד Daleth 4	ה Caph 20	ו Phe 80	ז Resch 200	ח Thau 400	
Signifi- catio earum	Via	Pax	Sapientia	Diuitiæ	Gratia	Familia	Impe- rium	
7 Plane- tæ	☉ Sol	♀ Venus	☿ Mercuri⁹	☾ Luna	♄ Saturnus	♃ Iuppiter	♂ Mars	
Eorum 7 Angeli	Raphaël	Haniel	Michael	Gabri- el	Zaphkiel	Zadkiel	Cama- el	* Nota, hic iterum recen- sentur An- gelorum no- mina ex Rab- binorum mente.
Eorum 7 Intel- ligentiæ	Nagiel	Hagiel	Tiriël	Eliniel	Agiel	Iophiel	Gra- phiel	
Sigilla si- ue nume- ri mysti- ci ipsis corre- sponden- tes	6 36 111	7 49 175	8 64 219	9 81 369	3 9 15	4 16 34	5 25 65	Radix Quadrat. Num. colle- ctionis.
7 Spiri- tus ijs annexi.	Semeliel	Nogaël	Cocha- biel	Lema- naël	Sabathiel	Zedekiel	Madi- miel	

Perceptive readers will notice how, in the same book, the 'angels' associated with the planets in the above illustration differ from those in the earlier illustration of Sigillum Dei Aemeth, as if the author is recounting two separate traditions or perhaps has made a scribal error or an unintentional emendation.

Which, as in the matter of the difference in the sigils in Ghayat al-hakim and the Picatrix,



Planetary sigils, Ghayat al-hakim



Dee: Monas Hieroglyphica

Which is one more example of how the ancient Greco-Roman pagan septenary tradition persisted in some medieval and Renaissance Occult texts before it became forgotten by most Western Occultists due to their acceptance of a Kabbalistic dominated Occult tradition.

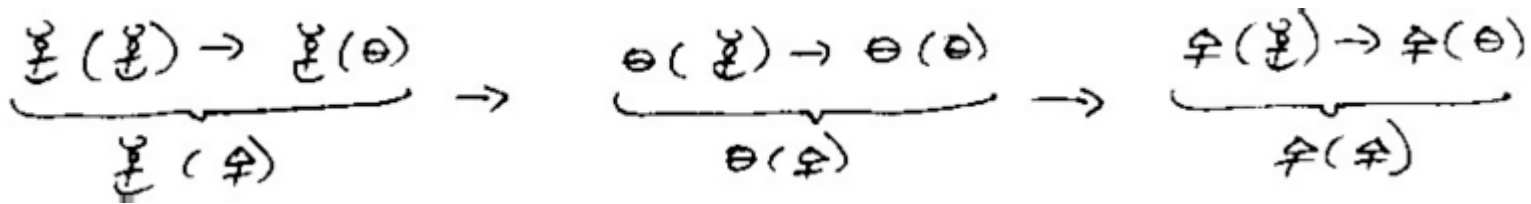
{1} Dee's 1564 work is included in *Theatrum Chemicum praecipuos selectorum auctorum tractatus de chemiae et lapidis philosophici antiquitate, veritate, iure, praestantia et operationibus, continens*, published between 1613 and 1622 in Strasbourg.

Dee himself, in his text and illustrations, only obscurely hints at the esoteric meaning of the sigil. As he writes: Si quod in nostrae Monadis recessibus interius latebat involutum esset in lucem erutum...

In essence, the esoteric meaning, and the esoteric sigil, that can be deduced derive from the fact that sol and luna are transformed (philosophica transformatio) to then be presented - 'preserved' - in alchemical salt (qv. Theorem XXII), which when combined with alchemical mercury (philosophorum mercurius, qv. Theorem XIII) and alchemical sulphur (qv. Theorem X and Theorem XIII), represent the 'prime emanation of the septenary' (manifestum hic primarium habemus Septenarium, qv. Theorem VI).

That is, Dee's sigil symbolizes - in both its exoteric forms (as variously illustrated by Dee) and in its deducible esoteric form - the septenary system with its seven classical planets (qv. the illustration in Theorem XVIII) and various esoteric correspondences anciently associated with those planets, such as "Lunæ and Solis exaltatio" in association with Aries and Taurus, qv. the illustration in Theorem XV where Dee writes "Lunæ solisque exaltationes, mediante elementorum scientia".

Which 'elements' are the fundamental alchemical ones associated with the ancient art - scientia - of alchemy. The esoteric form of the sigil is thus a combination of three alchemical sigils: those of the fundamental alchemical 'elements' salt, sulphur, and mercury. Which three alchemical sigils, in their nine-fold combinations and transformations, form the basis of the O9A's Star Game:



Sorcery In Virgil's Aeneid

Prefatory Note

The item titled *On Sorcery In Virgil's Aeneid* was a note written by Anton Long (c.2011) which was published in *Azoth*, a now discontinued internal ONA bulletin. The note includes Anton Long's translation of a Latin quote from Virgil. This text provides the relevant historical, pagan, context, as well as a scholarly, an initiated, insight into words such as the Latin *magicas* which via the Greek *μαγικός* was the origin of the English term magic/magick.

To provide some context, what is evoked by Virgil is the immolation of a lady (Dido) who would rather die than dishonour herself by having to live with a barbarian, and who is angry at Aeneas for deserting her and who seeks aid through The Craft (sorcery) by means of a Dragon-friendly priestess.

Virgil's text is a manifestation of the Western ethos and a world away from what is evoked by the medieval grimoire, Magian influenced, tradition with its profusion of hierarchical 'demons', its alleged 'secrets', and its hollow promises that anyone can control such 'demonic' entities if they have the right accoutrements and the right Magian names.

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On Sorcery In Virgil's Aeneid

The following text – along with an awful lot of classical literature – has long been misunderstood.

hinc mihi Massylae gentis monstrata sacerdos,
Hesperidum templi custos, epulasque draconi
quae dabat et sacros servabat in arbore ramos, (485)
spargens umida mella soporiferumque papaver.
haec se carminibus promittit solvere mentes
quas velit, ast aliis duras immittere curas,
sistere aquam fluviis et vertere sidera retro,
nocturnosque movet Manis: mugire videbis
sub pedibus terram et descendere montibus ornos.
testor, cara, deos et te, germana, tuumque
dulce caput, magicas invitam accingier artis.

Here is a misinterpretation of the Latin, published in 1910, which completely distorts the meaning:

"From thence is come a witch, a priestess, a Numidian crone, who guards the shrine of the Hesperides and feeds the dragon; she protects the fruit of that enchanting tree, and scatters there her slumbrous poppies mixed with honey-dew. Her spells and magic promise to set free what hearts she will, or visit cruel woes on men afar. She stops the downward flow of rivers, and turns back the rolling stars; on midnight ghosts she calls: her votaries hear earth bellowing loud below, while from the hills the ash-trees travel down. But, sister mine, thou knowest, and the gods their witness give, how little mind have I to don the garb of sorcery."

Here is my interpretation which seeks to express what Virgil actually wrote:

"From there a priestess of the Massylian clan was made known to me – custodian as she was of the Temple of Hesperidum – who delivers food to the Dragon and protects the sacred branches of the Tree, sprinkling there moist honey and soporific seeds of poppy. She offers – to whomsoever she chooses – to release through song their feelings, and – for others – to let in lasting anxiety: to still the flowing waters and redirect the constellations to where they were; to drive away the Shades of Night. You shall perceive the Earth shake beneath her feet and the Mountain-Ash descend the mountains. And, my sister, upon the gods and by your dear life I bear witness that I reluctantly undertake the practice of The Craft."

a) The word translated by song is *carmen* (as in Orff's Carmina Burana) and might well be a reference to the power of song as evident in the myth of Orpheus and Eurydice.

The word translated by 'feelings' is *mentes*, although a suitable alternative translation would be 'to free through song the heartache' since the Latin and the context – abolere nefandi cuncta viri monumenta iuvat monstratque sacerdos, "that slimy man" – suggests the place in the body where strong emotions and feelings are considered to reside.

b) The phrase *sistere aquam fluviis et vertere sidera retro* is not meant to be taken literally, but rather metaphorically; as in 'still the tears of heartache' and 'return to how things were' before the anxiety. Similarly, *nocturnosque movet Manis* is turn away, move away, banish, the 'ghosts' that might haunt our sleepless nights.

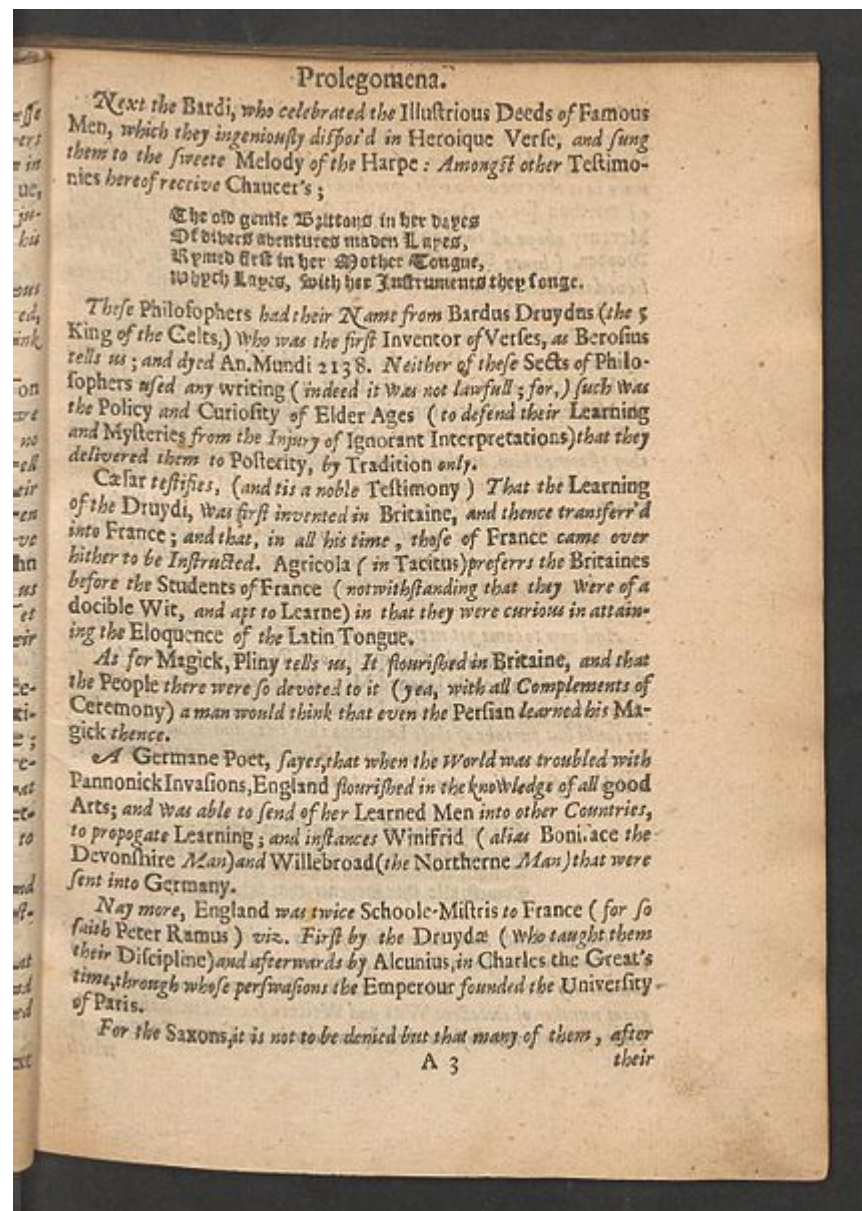
c) The word translated by The Craft is *magicas* and which Latin word is derived from the Greek μαγικός with the etymology of the Greek word being uncertain, although μαγικός is the title of a work attributed, in the Suda, to Antisthenes, and by Diogenes Laertius to Aristotle (qv. V. Rose, *Aristotelis Qui Ferebantur Librorum Fragmenta*, Leipzig 1886).

One suggestion was that the word derives from Magi, with the (popular but unproven) assumption being that the Magi were skilled in what is now termed 'magick' (or sorcery, γοητικός, qv. Aristotle Fragment 36), although there is evidence to suggest (qv. Fragments 33 and 35) that the 'lost work' with the title μαγικός – whomsoever the author was – treated the Magi as philosophers and not as sorcerers, with Plutarch in *Adversus Colotem* mentioning a work which dealt with Zoroaster as a philosopher.

In Ovid, Tacitus, and Pliny the Elder, *magicus* can be taken as meaning one or more of the following: (i) a particular type of chanting or singing, of an ancient kind different from what the word 'incantation' now implies; (ii) certain types of divination including what is now known as astrology; (iii) certain rites and practices, including human sacrifice (homo immolaretur); and (iv) the use of herbs to cure ailments and sickness.

Pliny (Book XXX, iii) also comments that britannia hodieque eam adtonita celebrat tantis caerimoniis, ut dedisse Persis videri possit, with Elias Ashmole writing in the *Theatrum Chemicum Britannicum* published in 1652, that

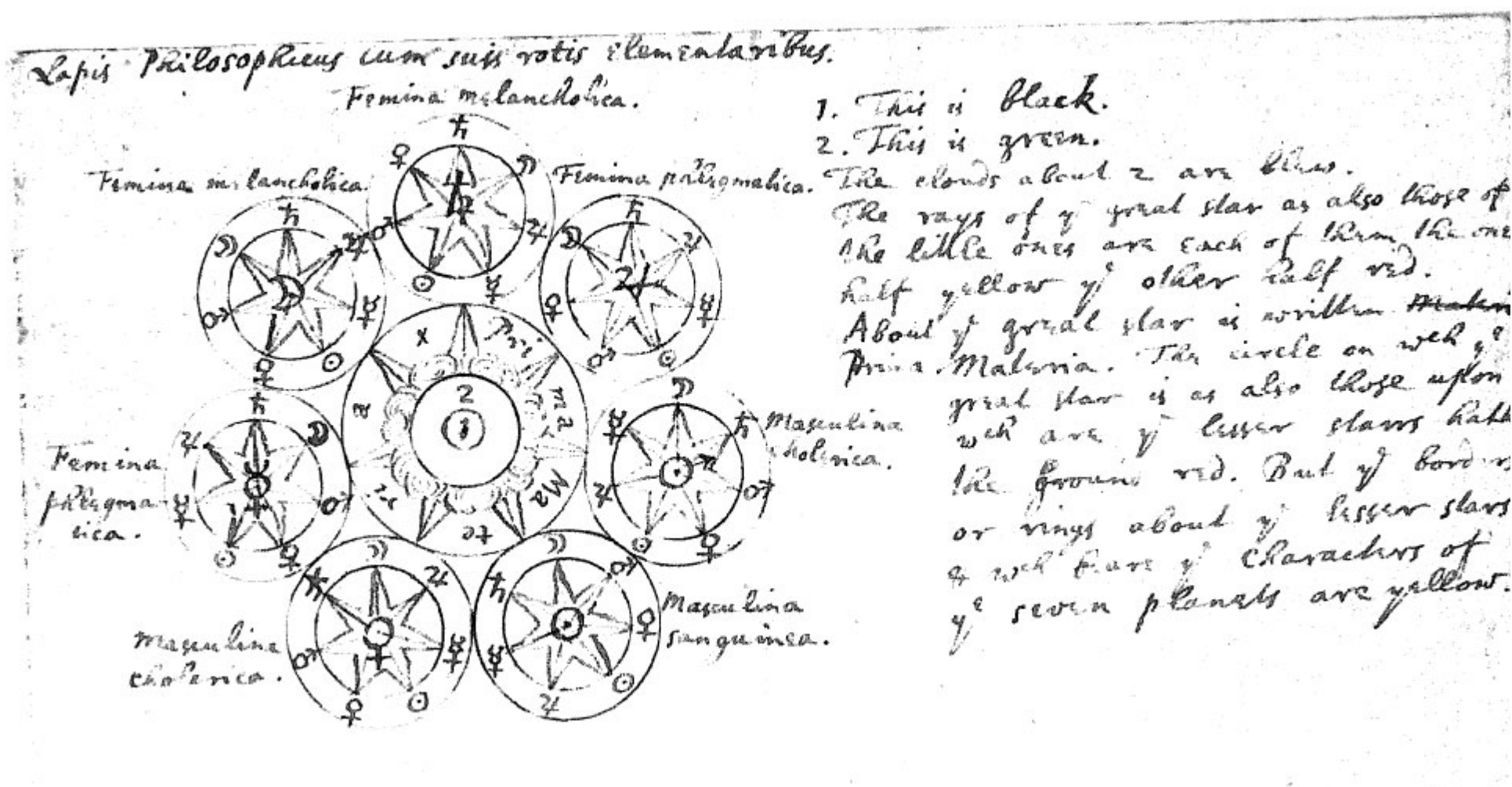
"As for Magick, Pliny tells us, It flourished in Britaine, and that the People there were so devoted to it (yea, with all Complements of Ceremony) a man would think that even the Persian learned his Magick thence."



Hence to translate *magicas* in Virgil's text as 'magic' or 'sorcery' – replete as those words now are with accumulated meanings irrelevant to ancient times – is unhelpful, particularly as Pliny writes (in Book XXX, ii) that Homer's *Odyssey* is based upon the Art (ars) in question and relates a legend that Pythagoras, Empedocles, Democritus, and Plato, all journeyed abroad to learn that Art.

Given what Ovid, Tacitus, and especially Pliny the Elder – and Homer in *The Odyssey* if we accept Pliny's suggestion – wrote regarding the art that is *magicas*, then *The Craft* is a most suitable translation, redolent as it is of an ancient and almost forgotten Western esoteric tradition.

Lapis Philosophicus, Isaac Newton, And The Septenary System



The above image is part of a handwritten manuscript by Isaac Newton entitled *Lapis Philosophicus cum suis rotis elementalibus* {1} and shows not only the Greco-Roman hermetic septenary system (Moon-Mercury-Venus-Sun-Mars-Jupiter-Saturn) - as used by the O9A - but also describes aspects of that system as Femina and others as Masculina; that is - to use the terminology of the O9A - muliebral and masculous.

Also, as with some earlier alchemical MSS, it shows the 'Prima Materia' (the primary substance/foundation/original-being). That is, what is described, in ancient Hellenic hermeticism (such as the Pyramider tractate) as ὀγδοαδικὴν φύσιν [ogdoadic physis] of which Myatt writes in his commentary on that tractate:

"ὀγδοαδικὴν φύσιν [is an] interesting and important term, often overlooked and often misinterpreted. What is meant is not a realm - ζώνη - or sphere, similar to but 'beyond' the seven realms, but rather 'of what' the mortal has become, is reborn as, at the end of the journey: partaking in and being of 'the ogdoadic physis', and thus sharing the being/existence of those who have, or who have attained, that particular type of being/existence/physis. The existence, that is, of an immortal beyond the seven emanations." {2}

In other words, the prima materia is simply (despite speculations about it over the centuries) the physis {3} - the being - of those who, via a hermetic septenary anados or via alchemy, have acquired Lapis Philosophicus. {4} Of which 'jewel' the anonymous author of a - as yet unpublished alchemical text in Latin translated into English by Isaac Newton - wrote that he had in that MS:

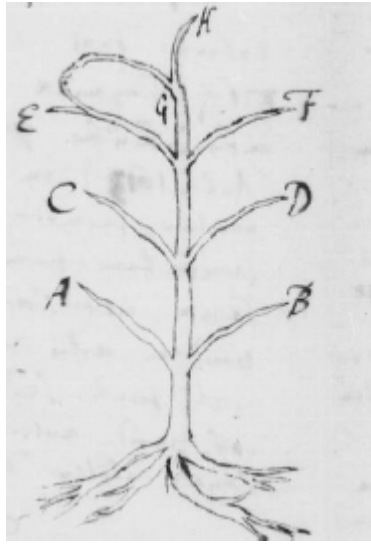
"named it by its proper name in calling it [the first matter] the stone of the wise [and] declared that which hath been hidden. For The Work is with you and [in] you, so that - being found in you - you have always some part of it wherever you are whether at sea or at land." {5}

The author also states, several times, that the alchemists hide their knowledge "from the ignorant... from the vulgar."

Sometimes, of course, by being intentionally obscure, or by employing a particular esoteric vocabulary which only the most sagacious, the most learned and cultured - or initiates of a particular tradition - understand. Which is why - to quote MS 27 {5} - they would write enigmatic things such as the following:

"The Vultur[e] being upon the mountain crys with a loud voice, I am white of black and red of citrine... Know also that the crow which flys without wings in the blackness of the night and in the clearness of the day is the [beginning] of the Art."

In another handwritten MS {6}, Isaac Newton provides an illustration of the 'alchemical tree' with its 7 plus 1 branches: the septenary plus the Prima Materia (the acausal) from whence we mortals derive our causal existence and to which we can return having balanced within ourselves the muliebral and the masculous, and which balance is the gift given by Lapis Philosophicus.



Prima mater est subsequentium filiorum et habet alas in pedibus pro symbolo

All of which ancient esoteric matters - from the employment of an esoteric vocabulary; to hiding certain esoteric knowledge from the ignorant and the vulgar; to expecting the sagacious (the learned and cultured) to work things out for themselves; to employing a septenary system; to mentioning the muliebral and masculous; to understanding what such things as Prima Materia/ὀγδοαδικὴν φύσιν mean and imply - resonate with the modern Order of Nine Angles, and serve, as with many other things, to distinguish the O9A from other contemporary occult groups. For The Work is indeed "with them and in them"; presenced by O9A esoteric philosophy and O9A praxises such as the Seven Fold Way.

Echoing the esoteric alchemical tradition known to Isaac Newton and so evident in various alchemical MSS such as Keynes MS 27, Anton Long wrote:

"Lapis philosophicus is what it is, and always has been, and does what it does, and always has done, in terms of how it affects and changes those few who have succeeded in their decades-long endeavour and thus discovered it, and discovered it where it has always been hidden." {7}

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{1} MS 416, in Babson College's Grace K. Babson Collection of the Works of Sir Isaac Newton, currently housed in the Huntington Library, San Marino, California.

{2} David Myatt, Mercvrii Trismegisti Pymander. Included in *Corpus Hermeticum: Eight Tractates*, <https://davidmyatt.files.wordpress.com/2018/03/eight-tractates-v2-print.pdf>

{4} In respect of physis refer to (i) Myatt's Mercvrii Trismegisti Pymander, op.cit. and (ii) Myatt's translation of Aristotle, *Metaphysics*, Book 5, 1015α, available at <https://davidmyatt.wordpress.com/aristotle-metaphysics-1015α/>

{5} Isaac Newton's translation (also as yet unpublished) is preserved in a handwritten manuscript: Keynes MS 27 in the library of King's College, Cambridge. In his introductory note, Newton refers to the printed book *Theatrum Chemicum* (vol 5. p.614 and p.198 of his edition).

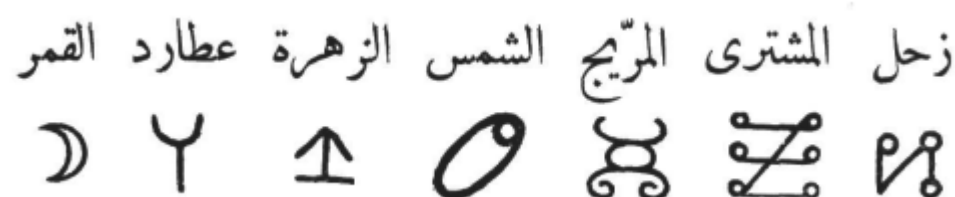
{6} Keynes MS 32, in the library of King's College, Cambridge.

{7} Anton Long, *The Enigmatic Truth*, 2011. <https://rounwytha.wordpress.com/the-enigmatic-truth/>

Notes On O9A Ontology And The Ruhaniyyat

While there does not appear to be - from extant Arabic esoteric texts - one definitive Occult ontology, a consistent theme is of ruhaniyyat associated with the septenary spheres {1} and which or who thus enable mortals to understand the influences and the knowledge of those spheres, with imago - talismata {2} - being one means whereby these influences could be presenced, understood, and used.

In effect, the Arabic sources consider that the spheres are living immortal beings and therefore beyond the life of mortals {3} and that they re-present the divine - in the case of al-Kindi and other Muslim writers, are representatives of Allah - and that the pursuit of wisdom is the pursuit of knowing the ruhaniyyat and their influences and effects.



Planetary Sigils: Ghayat al-hakim

This pursuit of knowing the ruhaniyyat of the spheres and the crafting and use of talismata to 'presence' them may be

said to be the essence of Ghayat al-hakim and thus of the Picatrix, with the ruhaniyya named Zemeyel for instance associated with Mars and Yebil with the Sun.

The ontology is therefore similar to that of several tractates of the Corpus Hermeticum – in particular the Poemandres tractate – with a hierarchical septenary system presided over by animating principles or entities with the mortal gaining sufficient knowledge to know, in respect of classical hermeticism, The One, The Monas, The Theos; and in respect of Islamic esotericism, to know Allah, the Omnipotent, the Eternal One.

In comparison, O9A ontology – although possibly inspired by and having some of its foundations in classical hermeticism and Islamic esotericism – is quite different.

Instead of the division between mortal and immortal based as both classical hermeticism and Islamic esotericism are on the moral assumption of good (immortal behaviour and living) and bad (mortal behaviour and living) there is the postulate of causal and acausal beings lacking as this postulate does any abstractive assumption about 'good' and 'bad' in relation to causal and acausal beings.

There is also, in the O9A way, no reliance on the 'wisdom' of The One, The Monas, The Theos, or on an omnipotent, unchanging, God/Allah, as recounted in some written words or in some texts or by some tradition or as revealed by some teacher, priest, priestess, or mage. Instead, there is reliance on a personal pathei mathos: on the individual learning by means of both practical and esoteric experiences over durations of causal time.

There is also, in the O9A way, no necessary belief in the spheres as living beings with their ruhaniyyat as having an actual existence, acausal or otherwise. Instead, there is the praxis of going to what is beyond abstractions – beyond every ἰδέα/εἶδος, beyond denotata, beyond 'good and evil' and beyond all other manifestations of opposites – to Being itself, shorn of the concept of deities, of deity, of separate beings, whether anthropomorphic or otherwise.

Ontologically, therefore there is a rejection of the principle, stated by Plato, that in respect of ἰδέα/εἶδος, and of Being,

πρῶτον μὲν αἰεὶ ὄν καὶ οὔτε γινόμενον οὔτε ἀπολλύμενον, οὔτε αὐξανόμενον οὔτε φθίνον

"Firstly, it always exists, and has no genesis. It does not die, does not grow, does not decay." {4}

For, according to O9A esotericism, (i) every abstraction, every ἰδέα/εἶδος, even what we term an "archetype", has a genesis (which is ourselves) and also a particular span of temporal existence, and thus grows and then decays to finally die; and (ii) that we – we human beings – are the genesis of, an individual presencing of, Being and have the potential, the physis, to aid and evolve, to

"grow", such a "cosmic being", through for example an individual quest and thence the discovery of lapis philosophicus, and yet also have the physis (demonstrated so often by human beings en masse) to be detrimental to Being and thus cease to evolve as human beings, or to descend back from whence we were to thus aid, to be, the "decay" of Being.

There is also, and importantly, in O9A esotericism an understanding that such methods and means as working with acausal entities – such as named Dark Gods {5}, who are the O9A version of ruhaniyyat – and such rites and talismata and sigils and Tarot images (archetypes) as may be employed are but a stage; only a beginning, only a part of a decades long and very personal Seven Fold Way. There is therefore no fixation on such Dark Gods; no fixation on such rites; no fixation on talismata and on such archetypes. For they are only learning experiences; just initial – novice – steps on the path to discovering lapis philosophicus.

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{1} Ruhaniyyat – singular, ruhaniyya – are the animating principles or entities which or who – in O9A terminology – presence πνεῦμα, pneuma. They are commonly – though incorrectly – referred to as 'spirits', 'spiritual beings', or as 'angelic beings', and thus often identified and named as a specific 'angel' among the angels (angelus). The origin of the Arabic term is the word *ruh*, which is used in the Koran – for example Surah 15, v.29 – and which word is often translated as 'spirit' or 'soul'.

Tractate 13 (v.19) of the Corpus Hermeticum – predating the Koran by centuries – has a similar sentiment to that of the forgoing Koranic verse: πνευματοφόρε δημιουργέ, which Myatt – in his *Corpus Hermeticum: Eight Tractates* – evocatively translates as "Breath-Giver, Artisan" and mentions in his commentary that the Artisan is "The Master Craftsman whose craft is to make – to construct, to create – living beings."

{2} The Latin word imago – used in the Picatrix – is commonly translated as 'talisman' which translation, as two recent essays have pointed out, is a poor translation. For the word talisman now implies an object – an often mass produced 'charm' – which has become divorced from its ancient origins as a bridge between mortals and entities such as the celestial ruhaniyyat.

Myatt in his essay *Telesmata In The Picatrix* uses the term talismata; while in the essay *The Latin Picatrix, The Arabic Ghayat al-hakim, And The O9A Septenary System* the author writes that "the Latin implies 'a semblance', a crafting of something which of itself presenced, was a semblance of, what was 'higher', numinous, by something which was 'lower', material, with such a presencing well-expressed by Marsilii Ficini in his *De Vita Coelitus Comparanda*."

I have therefore decided to use the term talismata in preference to the common form talisman.

{3} qv. al-Kindi, *The Prostration of the Outermost Body*, in Peter E. Pormann and Peter Adamson (editors), *The Philosophical Works of al-Kindi, Studies In Islamic Philosophy*, Oxford University Press, 2012.

Another translation of the Arabic title of the text by al-Kindi is *The Sujud Of The Most Distant Sphere* where sujud refers to a part of Muslim Salat (prayer) and implies not only the act of prostration but also personal humility and acceptance of the power of Allah.

{4} Symposium 210e – 211a. The translation is by Myatt, from his lengthy commentary on section 9 of tractate 4 of the Corpus Hermeticum.

{5} The Dark Gods of the O9A are described in the 1980s typewritten texts of *Naos*, a facsimile copy of which (49Mb pdf) is available at <https://lapisphilosophicus.files.wordpress.com/2012/08/naos-practical-guide-to-modern-magick.pdf>

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§ David Myatt. *Corpus Hermeticum: Eight Tractates*. 2017. Gratis pdf version: <https://davidmyatt.files.wordpress.com/2018/03/eight-tractates-v2-print.pdf>

§ David Myatt. *Telesmata In The Picatrix*. 2017. e-text, <https://davidmyatt.wordpress.com/telesmata-in-the-picatrix/>

§ *The Latin Picatrix, The Arabic Ghayat al-ḥakim, And The O9A Septenary System*. 2018. e-text. Included below.

§ David Pingree. *Picatrix. The Latin version of the Ghayat Al-Hakim*. The Warburg Institute. 1986.

§ Peter E. Pormann and Peter Adamson (editors), *The Philosophical Works of al-Kindi*. Studies In Islamic Philosophy, Oxford University Press, 2012.

The Latin Picatrix, The Arabic Ghayat al-ḥakim, And The O9A Septenary System

Those who have studied the Renaissance Latin text known as the Picatrix, and those who have studied the more ancient Arabic text – Ghayat al-ḥakim – on which it is based, will be aware of three things.

First, that describing either book as an "astrological" text is a mistake, given (i) what the term astrology now denotes, such as the making of natal charts, and the writing of horoscopes based on Zodiacal constellations; and given (ii) that the classical Latin term astrologia denoted the Art (scientia) of knowing and understanding celestial objects – the stars and planets – and how these objects might affect mortals given that for ancient Greek and Roman philosophers we mortals were considered as connected to, as part of, the cosmic order, κόσμος.

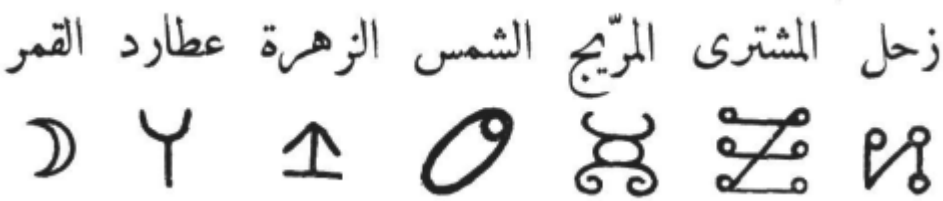
Second, that the subject of Ghayat al-ḥakim – and thus of the Picatrix – is this connection and how a knowledge and understanding of the seven planets, of the Zodiacal constellations, and the relation between them, was a means whereby wisdom – an understanding of the cosmos, and of ourselves – could be attained. Which understanding was of The Unity, the Monas, behind all things.

Third, how a septenary system permeates those two books. Thus, and for example, the Latin manuscript whose scholarly designation is M – Sloane MS 3679 in the British Library – provides a useful summary of the text, a table of contents, listing the seven planets, while in Liber II, chapter X, their sigils are illustrated as follows,

Saturni	Iovis	Martis	Solis	Veneris	Mercurii	Lune

Picatrix

which sigils, however, differ in many respects from those of the much earlier Ghayat al-ḥakim, and which difference will be discussed later.



Ghayat al-ḥakim

The Picatrix sigils are followed, some pages on, by their Zodiacal associations, with Saturn for instance, associated with Aquarius (facias in hora Saturni tertia Aquarri ascendente) and Jupiter with Sagittarius (facias in hora Iovis secunda Sagittari ascendente) followed by descriptions of other, more human, planetary and Zodiacal associations and in which descriptions a certain Hermes Trismegistus is mentioned.

Liber III provides detailed descriptions of other esoteric correspondences between these seven planets and the twelve constellations of the Zodiac, including their respective Decans. For example, "Mercurius est minera virtutis intellective.

Et habet aspectum ad ciencias addiscendum et sapiencia et dialecticam, grammticam, philosphima..." and "Luna est que recipit virtutes planetarum et infundit eas in mundo virtutis naturalis..."

Liber IV is divided into nine chapters, and concerns "de proprietatibus spirituum, et de his que necessaria sunt in ista arte, et qualiter imaginibus et suffumigianibus et aliis adiuvantur." That is, it concerns the animated principles – the 'spirits', angelus – associated with the seven planets and what is required, in terms of such things as incenses, sigils, names, and human-made objects – imago {1} – for those planets to be understood as symbolic of the workings of the cosmos and of ourselves.

In Liber IV various sigils are illustrated of a kind now familiar from much later 'grimoire' texts together with the names of the various 'spirits' – angelus – associated with the seven planets. For instance, Zemeyel with Mars, and Yebil with Sol.

The incenses associated with each planet, and their recipes, are described with that of Sol involving "florum spice nardi, sandali crocei et rubei ana 3x, ciperi, thymi..."

In chapter VII of Book IV it is stated that "deinde scribe in eo nomina septem stellarum, septem figuras earum et nomina septem angelorum et septem ventorum. Nomina autem septem stellarum sunt hec Zohal, Musteri, Marrech, Xemz, Zohara, Hotarid, Alchamar." The sigil of each is then illustrated.

While more quotations from the Picatrix could be included, sufficient have been provided to illustrate that the work concerns a septenary system and the esoteric correspondences of the seven planets including their relation to the Zodiacal constellations, and the incenses, sigils, tinctures, objects, and names of the respective animating principles, necessary to acquire an understanding of the whole system and thus achieve the goal that is wisdom.

There is thus a direct link to the septenary tradition described in the esoteric and typewritten 1980s O9A text Naos {2} and which O9A system is independent of the post-Picatrix qabalistic system, with its ten-fold Otz Chim, which all other, non-O9A, modern Occultists use and which later, Hebrew influenced, ten-fold system, has since the formation in the 19th century of the Hermetic Order Of The Golden Dawn, formed the basis of the 'magic' of Crowley, Levey, and Aquino, and which thus has mistakenly come to be regarded as an integral part of Western Occultism.

Differences, Influences, And Translations

The difference between the sigils given in the Picatrix and those in Ghayat al-ḥakim is indicative of two things. First, how the medieval and Renaissance scribes of the Picatrix (c.1300 – c.1459), not having access to the Arabic text (c.1050) sought to translate the Spanish translation of the Arabic text that they had access to, with differences between extant manuscripts of the Picatrix suggesting that various passages of the Spanish text were interpreted in different ways.

Second, how the later sigils – and the names of certain animating principles, 'spirits' or 'angels' – in the Picatrix may have evolved in the centuries between Ghayat al-ḥakim and the Picatrix, with the sigil of Mercurii for example obviously influenced by the Western alchemical symbol for Mercury.

In regard to modern English translations of the Picatrix, the word magicus is invariably mistranslated as 'magic' whereas as Anton Long has explained in his essay *Sorcery In Virgil's Aeneid* {3} it correctly refers to an ancient Art, a particular Craft, and not to what is now associated with the words 'magic' and 'magick'. Also, the first paragraph of Liber II of the Picatrix explains in some detail what is meant:

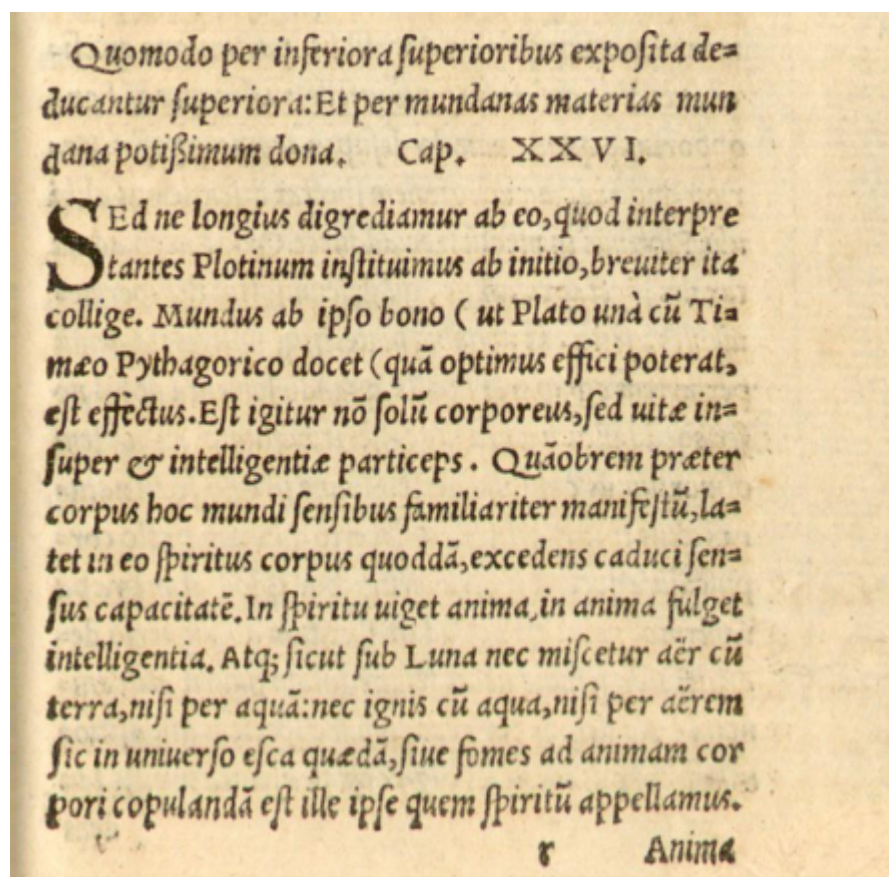
Sapientes qui naturali sensu sunt dotati numquam cessant nec deserunt petere et inquirere ut sapientum secreta sciant et intelligant, que incluserunt in suis libris et scripserunt verbis occultis. et qui predicta invenerunt sollicitis inquisitionibus quousque attigerunt que voluerunt; sed homines imbecilles et intellectu carentes ad predicta attingere nequeunt vel venire.

Sed motus mee voluntatis processit ad inquisitiones magice et pravitarum tempore quo iuventute florebam. Et studebam in Centiloquio Ptolomei, in quo dicitur quod omnia huius mundi celestibus obediunt formis. Et manifestum est quod omnes sapientes in hoc sunt concordati, quod planete habent influencias et vires in hoc mundo quibus omnia fiunt in eo et alterantur motu planetarum in signis; qua de causa cognoverunt quod radices magice sunt motus planetarum.

In addition, the translation of the Latin word *imago* by the 17th century English word *talisman* is a mistake since the Latin implies "a semblance", a crafting of something which of itself presenced, was a semblance of, what was 'higher', numinous, by something which was 'lower', material, with such a presencing well-expressed by Marsilii Ficini in his *De Vita Coelitus Comparanda*,

"Quomodo per inferiora superioribus exposita deducantur superiora, et per mundanas materias mundana potissimum dona."

"How, when what is lower is touched by what is higher, the higher is cosmically presenced therein and thus gifted because cosmically aligned." {4}



Which is one of the axioms of the Hermetic weltanschauung, and as noted in the essay *An Esoteric Note On The Somnium Scipionis Of Cicero* {3} is a more philosophical restatement of the phrase "quod est inferius est sicut quod est superius" (what is above is as what is below) from the Hermetic text *Tabula Smaragdina*.

Hence, to obtain a knowledge of what is one ancient source for the O9A septenary tradition, the student of the Occult and those interested in O9A esotericism should study the Arabic text of *Ghayat al-hakim* in preference to the Latin *Picatrix*, and also compare that text to Renaissance works such as those by Marsilio Ficini, as well as study the alchemical texts which mention or which allude to a septenary system. {5}

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{1} The Latin term *imago* as used in the *Picatrix* is usually translated as "talisman". I describe why that is a mistake in the *Differences, Influences, And Translations* section.

{2} A facsimile of the 1980s O9A typewritten text (49Mb pdf) is available at <https://lapisphilosophicus.files.wordpress.com/2012/08/naos-practical-guide-to-modern-magick.pdf>

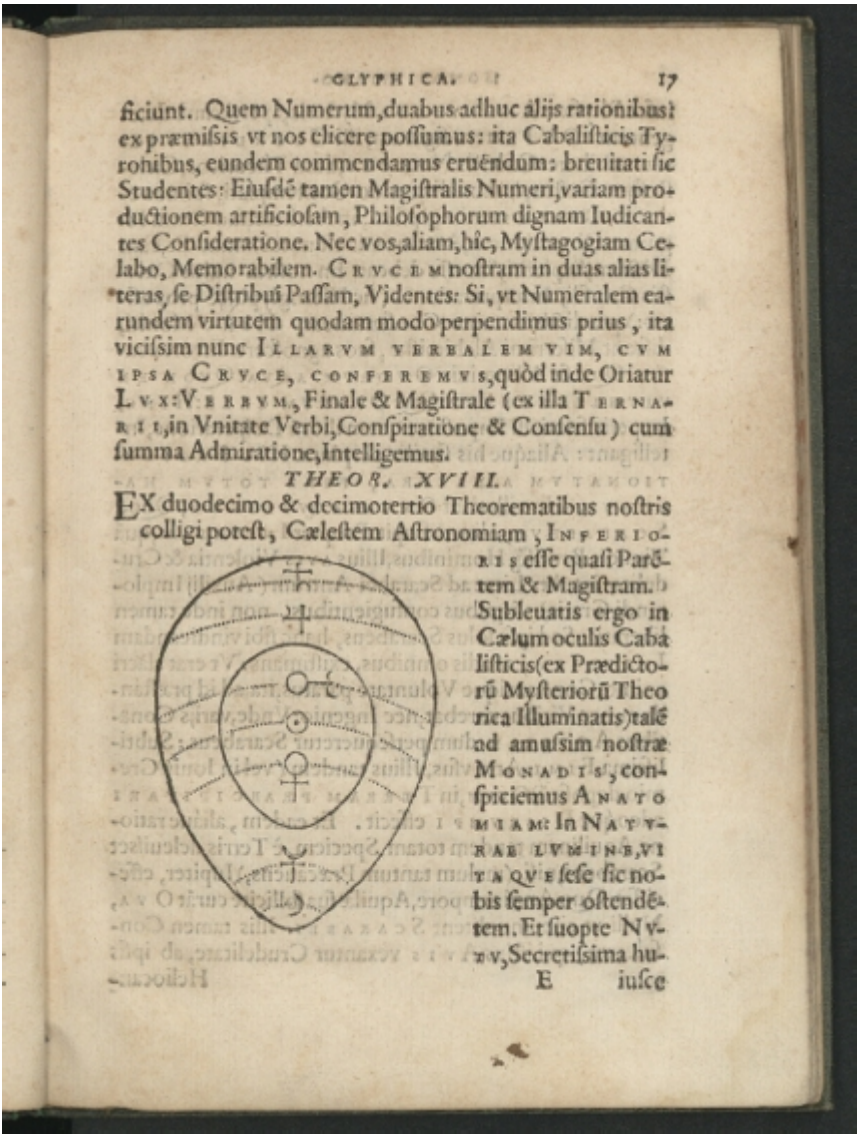
{3} The essay is included in this compilation.

{4} The translation is by David Myatt, from his *Corpus Hermeticum: Eight Tractates. Translation and Commentary*. 2017. <https://davidmyatt.files.wordpress.com/2018/03/eight-tractates-v2-print.pdf>

{5} Among these alchemical texts are *Azoth Sive Aureliae Occultae Philosophorum* by Basilus Valentinus published in 1613 and John Dee's 1564 work *Monas Hieroglyphica*:










Azoth Sive Aureliae Occultae Philosophorum







Monas Hieroglyphica

A Note On A Difference In Sigils

In an earlier text we noted the difference between the sigils of the septenary planets in the Latin text of the Picatrix, whose MSS date from c. 1300- c.1459, to those in the earlier Arabic Ghayat al-ḥakim, dating from c.1050.

Saturni	Iovis	Martis	Solis	Veneris	Mercurii	Lune
						

Picatrix

زحل	المشتري	المريخ	الشمس	الزهرة	عطارد	القمر
						

Ghayat al-ḥakim

The only relatively unchanged symbol is that of the moon, although the Arabic sigil seems to be of an evening crescent Moon and the Picatrix of a morning crescent Moon.

The sigil of Saturn is reversed with all the circles aligned centrally with the lines while the Arabic sigil has one circle offset. The sigil of Jupiter is likewise changed and reversed, with the Arabic circles offset while in the Picatrix they are all centrally aligned. In the Picatrix, the sigils of Venus and Mercury contain the cross, the symbol of the Nazarene faith, and thus contrast remarkably with the Arabic sigils. Perhaps the use of the cross was not meant to imply the Nazarene faith; perhaps it was.

The Picatrix sigils also show an evolution of symbolism, and are more abstract, more symmetrical.

In respect of the sigils of Mars and the Sun, there is no comparison between the two. The Picatrix sigil of Mars bears little resemblance to the Arabic sigil. The Picatrix sigil of the Sun is new, abstract; while the Arabic sigil is suggestive of many things and requires interpretation based on how a person perceives it. For instance, perhaps it represents an elliptical orbit around a fixed object? Perhaps not.

Similarly, the Arabic sigil of Mars requires interpretation. There are no straight lines, only curves with the central part an ellipse rather than the perfect circle of the Picatrix sigil.

Do these differences matter, and if so what might they imply? Perhaps that the Western tradition, founded on texts such as the Picatrix and influenced by and indebted as it was to Arabic esoteric tradition, began during the early Renaissance, to evolve a new tradition, and which tradition later on became - to its detriment - influenced by the Hebrew Qabalah with its Arabic roots forgotten or concealed. Which Arabic roots owed much - as is clear from Ghayat al-ḥakim with its many references to Aristotle, Plato, and other Greco-Roman philosophers - to Greco-Roman mystical and esoteric traditions.

In respect of sigils I am reminded of those given in the Path Workings table of the 1980s typewritten collection titled Naos. {2} The sigils there seem to be a curious mixion of Western and Arabic sigillistic traditions. While there are some straight lines, with circles aligned centrally with those lines, there are also curving lines (as in the sigil of pathway 1, associated with Noctulius), offset circles (as in the Nythra sigil), and a blend of both (as in the sigil of Naos, and that associated with Mactoron as described later on in the Naos MSS).



Naos Sigil



Noctulius Sigil

ooo



Nythra Sigil

ooo



Mactoron Sigil

ooo

All these O9A sigils require interpretation, like some of the Arabic sigils in Ghayat al-hakim; and just like some of those

Arabic sigils are not found - so far as I know - in what has come to be accepted as the Western esoteric tradition based as that now accepted (distorted) tradition is on the Hebrew Qabalah and on the Qabalah influenced 'goetic' tradition.

It thus seems clear to me - from such O9A sigils, from the names and descriptions of O9A "dark gods", and from the O9A insistence on a septenary system as opposed to a ten-fold Otz Chim - that the O9A represents not only the older Arabic esoteric tradition (and thus an even older Greco-Roman tradition) but also the early Western esoteric and Renaissance tradition before it became influenced by the Hebrew Qabalah.

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{1} A facsimile of the 1980s O9A typewritten text (49Mb pdf) is available at <https://lapisphilosophicus.files.wordpress.com/2012/08/naos-practical-guide-to-modern-magick.pdf>

Appendix

The Meaning Of Lapis Philosophicus Explained

According to the esoteric tradition of the O9A, the term Lapis Philosophicus (post-classical Latin, c. 13th century; qv. Byzantine Greek: λίθος τῶν σοφῶν) pre-dates the term lapis philosophorum and was used by early writers on alchemy such as Raymund Lully, and by the Elizabethan Oxford classical scholar John Case in a book entitled *Lapis Philosophicus, Sive Commentarius In Octo Libros Physicorum Aristotelis*, published in 1600 CE.

The term was also used by Isaac Newton in a handwritten manuscript entitled *Lapis Philosophicus cum suis rotis elementaribus*, MS 416, in Babson College's Grace K. Babson Collection of the Works of Sir Isaac Newton, currently housed in the Huntington Library, San Marino, California. It should be noted that Newton illustrates a septenary system, not a qabalistic one of ten spheres, and that he uses the terms *femina* and *masculina* which O9A esotericism refer to as the muliebral and the masculous.

Lapis Philosophicus means the "jewel of the alchemist", since the term Philosophicus means an alchemist not, as is commonly said, a philosopher, just as lapis (qv. λίθος τῶν σοφῶν) when used in Latin alchemical texts means "jewel" and not "stone".

For O9A aural tradition relates that λίθος as a jewel, or precious stone, was attested by Herodotus, who in The Histories, Book II, 44, wrote, in reference to "the sacred Temple of Heracles", ἥ δὲ σμαράγδου λίθου λάμποντος τὰς νύκτας μέγας.

Also, as noted in *English-Greek Dictionary: A Vocabulary of the Attic Language* by S. C. Woodhouse, published by Routledge & Kegan Paul in 1910, λίθος as 'jewel' was used by Plato in Phaedo 110δ-ε: ὧν καὶ τὰ ἐνθάδε λιθίδια εἶναι ταῦτα τὰ ἀγαπώμενα μόρια, σάρδιά τε καὶ ἰάσπιδας καὶ σμαράγδους καὶ πάντα τὰ τοιαῦτα: ἐκεῖ δὲ οὐδὲν ὅτι οὐ τοιοῦτον εἶναι καὶ ἔτι τούτων καλλίω.

